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scenes in relief. In these scenes are represented a number of seated figures playing musical instruments and two playing a game, a procession of offering-bearers, and the slaughter of oxen for the sacrifice (fig. 3), while on the four panels of the stelæ are standing figures of Sekhemhathor and his wife or Sekhemhathor and his son (fig. 1).

This relief is bolder in effect than that of Raemka and lacks something of the delicacy of that relief, but its preservation of color gives it added value and interest. For the present a selection of blocks and scenes from both chambers are placed on exhibition, until in due course they may be completely reconstructed.

On other sides the collection has been added to by purchase, and particular emphasis has been laid on developing our representation of sculpture in continuation of the beginning made a year ago. Several of the examples now acquired are important and representative types, illustrative of the characteristics of proportion and of style during various periods. Among them are a gray granite statuette of a priest, of the Twenty-sixth dynasty (fig. 6), a bronze statuette of the goddess Neith, of the same period (fig. 2), and a sphinx of Thothmes III, in quartzite, with a portrait head of that king.

A. M. L.

RECENT ACQUISITIONS OF DRAWINGS

AMONG recent acquisitions of drawings the works of Italian masters occupy a prominent position and it will be well to begin with a discussion of these.

Drawings by Italian primitives are becoming exceedingly scarce, and of the present series only one can be attributed to the fifteenth century. It represents a young man with long hair, dressed in the height of the fashion which obtained about the year 1460. His left hand rests upon a sword and in his right he holds a palm branch, indicating that he is a martyr. The figure probably stands for one of the soldier saints, Nazaro and Celso, whose cult was greatly in vogue at this period in North Italy.

The drawing is in Chinese white upon a dark ground and has subsequently been varnished. The hatched strokes are very fine and the whole drawing has a certain preciosity of handling which belongs to those North Italian schools that came under Mantegna's dominant influence. With this there is, however, a certain weakness in the construction and articulation of the figure. The artist aims at pictorial effect rather than at structural intensity of expression. All these considerations point



FIG. 6. GRAY GRANITE STATUETTE OF A PRIEST, 26TH DYNASTY

to the conclusion that the drawing was made for a figure in an altar-piece by some one of the Ferrarese artists of Cossa's school. The nearest analogues to our figure may indeed be found in the remarkable frescoes carried out by Cossa's pupils in the Schifanoia palace at Ferrara.

We will consider next another example of the same general influence, though differing widely in style. This is a large Bacchanalia by Lorenzo Leonbruno. It represents a number of figures in various attitudes around a large wine vat. It is executed in a broad, almost slap-dash, manner on a dark paper with heavily loaded light. A comparison with Mantegna's engraving of the large wine vat shows that this drawing is entirely derived from that work, although the figures are everywhere ingeniously changed. For example, the *putti* which sprawl on the ground in Mantegna's work have become adult figures. The man to the extreme right here is taken from a figure in the left center of Mantegna's composition. Indeed, the derivation of almost every detail can be traced, though the whole composition is considerably changed. It need scarcely be said that Leonbruno's changes are not such as to justify his plagiarism. Lorenzo Leonbruno is a little-known artist; he was a native of Mantua, born, 1489; died, after 1537. He worked under Mantegna and then was sent by the Estes, who patronized him, to study under Perugino in Florence; thence he returned and came under the influence of Costa. It was in Costa's manner that he executed a series of frescoes in the palace of the Estes at Mantua, which still exist. Other works by him, pictures in the Rey Spitzer and Crespi collections, are, like our drawing, ingenious but more or less futile plagiarisms from his first master, Mantegna. He was clearly a brilliant technician, but without any originaive power, and never fulfilled the hopes which his princely patrons had conceived of him. For further information the reader is referred to Carlo Gamba's article, *Ressegna*

d'Arte, Vol. VI., p. 65, from which the facts here stated have been taken.

To Cesare da Sesto has been rightly ascribed the black chalk drawing of the head of a bearded old man turned to the left. On the reverse of the sheet is another head of a younger man, which would seem to be a study for a shepherd in a picture of the Adoration. The old man's head on the obverse has reminiscences of Raphael's manner, and the drawing may therefore be ascribed to that period of Cesare's career when he had left Milan and began to graft Raphael's qualities upon the style he had learned from Leonardo da Vinci. To the year 1520 belongs a drawing in the Louvre in which is one of the figures from Raphael's Transfiguration, and our drawing, which recalls the head of Moses in the same picture, may therefore belong to about this period.

Perhaps the most important of the Italian drawings is a study of trees in pen and ink, to which the attribution of Giorgione used to be attached. There is no reason to suppose that it is by him, but there is much to be said for attributing it to his younger contemporary Titian. The landscape drawings of Titian are only to be distinguished from those of his close imitator, Domenico Campagnola, by their finer quality, by a freer and more vital line. A comparison of this drawing with the signed Campagnola in the Museum will illustrate this. It is true that in our drawing the treatment of the ground resembles Campagnola's mannerism, but one looks in vain in Campagnola's undoubted work for drawing of trees in which the growth is indicated with such an imaginative grasp as is here shown. The drawing must belong to Titian's earlier years when his handling had not attained to complete freedom—to the time, that is, of his early Giorgionesque composition in which romantic landscape played so large a part. This drawing is being reproduced by the Vasari Society.

(To be continued.)